

"UNWEDDED MOTHER" UNDER DISCUSSION

Domestic Service Solution of Her Problem, Says Critic-ton Speaker.

The problem of the "unwedded mother" was recognized by 100 or more social welfare workers attending the thirty-seventh annual conference of the National Florence Crittenton Mission, and plans toward its solution were offered at this morning's sessions.

"It is a very real problem," George L. Jones, general secretary, told the audience of women at the First Congregational Church. "It is a social problem, and I believe the only solution is domestic service for the mother."

Jones stated he did not believe marriage was the solution and he disapproved of the separation of the baby from its mother. He said babies placed in private homes for adoption, caused untold sorrow for the foster parents. Children of such a kind develop into delinquents at about the age of twelve and prove unmanageable. The case of the Spikers was recalled. Perley Spiker's war sweetheart arrived in America shortly after his wife received her husband following the war. Her baby was adopted by Mrs. Perley Spiker, and the "unwedded mother" in the case was married to the brother of the baby's father, Guy Spiker. They live happily now in Baltimore.

"Marriage is the solution," said Jones. "The mother should be allowed to earn her own living. The father is a mere incident. And the baby should be cared for by its mother. Domestic service allows this arrangement."

Following Jones' address the conference left the church in a body to view motion pictures prepared by the Public Health Service, depicting social problems, shown at Keith's Theater.

The two-day conference will close this evening. Dr. Kate Waller Barrett, president, presided. Among the prominent speakers on the program of the two-day session were Commissioner Brownlow, who spoke a word of welcome yesterday, and Mrs. Mina C. Winkler, director of the Women's Bureau of the Metropolitan Police. She declared Washington needed more policemen to help girls coming under the jurisdiction of the police.

WOUNDS WOMAN WHEN HE TRIES OUT NEW GUN

In "trying out a gun," Clarence Patterson, colored, 1500 Buford's Court, northwest, shot and seriously wounded Mrs. Hanna Rifkind, of 1801 First street northwest, as she passed by his home riding in an automobile on New Jersey avenue.

Mrs. Rifkind was struck by the bullet just below the temple, and the shot penetrated through to her other jaw. She was rushed to Sibley Hospital by her husband, David Rifkind, who was driving the car at the time. Patterson was arrested by Detectives Gray and Sheetz. An operation was to be performed on the wounded woman this morning.

AMERICAN UNIVERSITY TO HOLD CONVOCATION

The sixth annual convocation of the American University will be held in the auditorium in the grove on the grounds tomorrow afternoon at 2:30 o'clock. Addresses will be made by the Rt. Rev. William F. McDowell, bishop of the Methodist Episcopal Church, and the Rt. Rev. Samuel D. Chown, bishop of the Methodist Church in Canada, and the United States.

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Barrett's ROACHSAUNT Kills Roaches

The Current Week's Offerings at the Capital Theaters

BELASCO.

"Call the Doctor"

Is New Belasco Play.

A new Belasco production, "Call the Doctor," from the pen of Miss Jean Archibald, offered for the first time at the Belasco last night, proved to be a clever little comedy depending upon subtle and pointed dialogue, rather than situations, for its power to entertain.

It is not an entirely new theme which Miss Archibald has selected for her initial effort, but she has given it unusual treatment and interpreted by an exceptionally capable cast it developed sufficient enthusiasm for a well allied house to produce a curtain call for Mr. Belasco and his new author.

For such domestic difficulties as enter the household of the Howard Mowbrays, the unhappy victims of engage the services of a love doctor—a most engaging young woman, versed in the artifices of romance and specializing in smoothing the passage for marital journeys pointed to run aground.

Naturally she is introduced into the home camouflaged as a college chum of Mrs. Mowbray, and further disguised by the title of doctor. The inevitable complications develop, and when the husband decides to turn his troubles over to his lawyer, the situation becomes further involved.

Proceeding upon the theory that the average man treats his wife somewhat as a bone-a-bone—he neglects her himself, but he doesn't want anybody else to have her—the love doctor proves her case, and incidentally annexes a life partner for herself in the person of the lawyer.

The story is developed very smoothly, and if there is a superabundance of inconsequential dialogue in the counterplotting, the skillful hand of Mr. Belasco may be depended upon to smooth out this defect.

Janet Beecher makes a fetching and thoroughly competent love doctor. Charlotte Walker's transition from the overripe loving wife to the blase cabaret frequenters calls for versatility and talent, and she proved satisfying.

Philip Merivale shone as an embarrassed, but at all times certain over, and William Morris, victim of the husband, perfectly natural husband. Supporting roles were exceptionally well played by Fania Marinoff, Jane Houston, Mrs. Tom Wise, and Resa Martin.

The piece is handsomely staged, and Miss Beecher reveals a wardrobe that compels attention. With some minor faults remedied, "Call the Doctor" seems certain as a comedy success.

GARDEN.

"The Toll Gate"

Featuring William S. Hart.

After all, there is no one like William S. Hart to portray a redblooded "two-gun" role in a picture of the West of the golden days. Fifty years ago our fathers and, years before that, their own fathers, thrilled with excitement no doubt over the stories of James Fenimore Cooper; today we find the same sort of excitement in the motion pictures of Mr. Hart as presented by Paramount-Artcraft, a splendid example of which is "The Toll Gate," the first of this celebrated star's own pictures adapted from the cinema version of which opened a week's engagement at Moore's Garden Theater Sunday.

The border line of the Southwest is the scene of the story that is unfolded. As Black Deering, the outlaw, who seeks to revenge himself on a traitor in his band, William S. Hart is a commanding figure. He gains sympathy every moment and in the end cannot help rejoicing that he finds that the world is not all bad and that everyone is not against him. Through a series of exciting incidents, we follow his career; see his escape after his capture; follow him through many tense and thrilling scenes until, through the help of a good woman, he gives himself up to the law. But he is over the Mexican border and the sheriff gives him his freedom. He turns sadly southward, for though the girl begs to go with him, he knows his past life makes him unworthy of her.

From the opening overture "Fra Diavolo" to the exit number, Claude V. Burrows, director of the Garden orchestra, has arranged a musical setting that not only enhances the theme of the production in an exceptional manner but adds greatly to its thorough and complete enjoyment.

STRAND.

"Riders of the Dawn"

With All-Star Cast.

No one can question the fact that "Riders of the Dawn," the film version of Zane Grey's popular novel, "The Desert of Wheat," as presented by Benjamin B. Hampton at Moore's Strand Theater, this week serves up enough action to please any spectator.

"Riders of the Dawn" deals with the Northwest main region vividly and thrillingly, without oversteering the case. Its strong melodramatic plot is especially timely in view of the restless labor conditions prevailing in the West. The youth who is subject has been approached and presented in a most original manner, and one's interest in the fortunes of the hero and his lady love holds good right up to a triumphant and satisfactory climax.

Director Arthur J. Manvell, of the Strand Orchestra, has provided a most pleasing musical interpretation of the production, the overture for the week being taken from De Koven's ever-popular opera, "Robin Hood."

RIALTO.

"The Deep Purple"

With All-Star Cast.

The screen play, "The Deep Purple," written from Paul Armstrong's and Wilson Mizner's stage play of the same name, opened a week's engagement at Moore's Rialto Theater Sunday, and unfolded an intimate picture of the underworld.

The story is based on what is known in police vernacular as the "badger game," which has been used many times in stage and film plays. But never have we seen better treatment of the subject than has been given in this picture by Director R. A. Walsh. A melodrama, the production is free from the cheap trickery and exaggerated situations which usually feature film thrillers.

Miriam Cooper appears in the leading role, with Stuart Sage playing opposite and Vincent Serrano as the villain. Miss Cooper makes a most appealing country girl and Stuart Sage is a real two-faced mining con-

science who brings into the story the wholesomeness of the great outdoors. Helen Ware, better known here as Broadway star, does some character work as Frances Kate, an underworld type, that undoubtedly made a deep impression on all who were in attendance yesterday.

The musical score for the week was given by the Rialto Symphony Orchestra Daniel Breckin, conducting, is as usual a treat in itself. The overture for the week, "Selections From Sea-Saw," received enthusiastic approval, while the encore, a recent popular hit offered under the title of "The Twelfth Street Rag," caused feet to tap and bodies to sway with its peppy rhythm.

B. F. KEITH'S.

Helen Keller Appears

On Vaudeville Stage.

Helen Keller, perhaps one of the greatest characters of modern times, is to be seen at the Keith's on the vaudeville stage. That, by no means, is to be taken that she was not hailed with the greatest acclamation. There are few who do not know the story of this woman, who when nineteen months old was stricken with the triple misfortune of becoming blind, deaf and dumb. Through her own indomitable grit, and the care and love of her life-long friend and teacher, Anne Sullivan Macy, she learned to talk, and despite her handicaps, was graduated with honors from Radcliffe College.

One night she and her teacher told of the struggle, and demonstrated some of the methods that were used in teaching her. She closed with a message of cheer that ought to be spread broadcast to the cynics and self-pitying people of the world. It is safe to say that no star of the vaudeville stage has ever been given a greater ovation or more careful and appreciative attention.

A superabundance of acrobatic acts almost over-balance the bill. The novelty and difference of the trio of offerings alone save it from being a dull evening. The opening act, Margot & Francine introduces some clever work on stilts.

Bert Howard plays the piano to suit the most capricious popular taste, and has a humorous way that adds considerably to his offering.

Collins and Hart are a pair of the old-time comedians, who do some "marvelous" feats of tumbling and leaping—with the aid of a heavy spring attached to the end of the rope. Nothing short of a popular epic by this time, "Pollyanna" might be called a philosophy just as "Waltman" is labeled a habit.

Supporting Miss Dennis are Anne Morrison, whose Auto Polly demonstrated once again this young woman's capability; Edward Mackay, as Dr. Chilton, not so medicinal a creation, but magnetic and touched with typical Mackay's charm; and a delightful doing John Pendleton, formerly, Jack Norwood, and at times facetiously; Ingham Mack playing the "kid" from the orphanage, Jimmie Bean, with characteristic adolescence; John Roche, the grown-up Jimmie, with zest and romance, and Edith Walker as Mrs. Gregg—a veritable sponge when it comes to absorbing scandal.

Roles especially well done are the Mrs. Carmody of Maude Howe Smith, and the Miss Carroll of Miss Goodhue. Each injects an amusing touch of rural life, so much so that they seem as though they had just stepped from the pages of a novel in a district. Gossip village antiquaries are always funny—these two are refreshingly so. Virginia Allen weakens her delineation of the maid, Nancy, by over-acting. John Hewes wears his role of a make-up incident, but the usual stage type.

"Sodom" and "Gomorrah"—Pollyanna's cat and dog—might be included in the properties, but they figure in the action enough to warrant casting them.

Scenically—the production is excellent. Garrick precision as to detail gives the play a completeness seldom found in stock.

If you want to forget all about proffering. Presidential possibilities, the league of nations, Nicky Armatini, your wife's plans for the summer, and the overall craze, see "Pollyanna" and be glad.

METROPOLITAN.

Bert Lytell in

"Alias Jimmy Valentine"

"Alias Jimmy Valentine," the romantic melodrama upon which the fame of Paul Armstrong as a playwright principally rests, was presented for the first time in Washington in elaborated photoplay form at Crandall's Metropolitan Theater Sunday, and Bert Lytell pictured in the role of the gentleman safecracker whose cleverness outwitted a nation's police and whose genuine reformation won the love of a banker's daughter.

Under the able direction of Rollin Bond, "The Washingtonians," an organization of local singers, presented Gilbert and Sullivan's "The Mikado" at Poli's last night, the performance being the first of a week's series for the benefit of the Salvation Army.

The cast was the same as that in the original production early in April, including John T. Elliott as "Ko-Ko," T. Brooke Amlis, Jr., as "Poo-Bah," Charles Moore as "The Mikado," M. H. Stevens as "Nanki-Poo," Frederic Miller as "Fish-Tush," Elaine Schering as "Katisha," Florence Walker as "Pitti-Sing," Estelle Murray as "Yum-Yum," and Genevieve F. Bond, as "Peep-Bo."

Young women, members of the Junior League, sold candy and souvenir programs. The house service fund appeal is under the direction of William B. Westlake, chairman; Mrs. Mark A. Woodell, executive secretary, and L. K. Holland, assistant executive secretary. Miss Katherine Robinson was in charge of the work of the league.

During the intermission Mr. Westlake presented the aims of the Salvation Army in this city and stated that the \$25,000 required for maintenance work had been successfully raised, but that there still remained the sum of \$50,000 to be secured for the building fund. This money will be used in converting the old Navy Building at Eighth and E. streets into an emergency home for girls.

Odell Whipple was the manager of the show and John T. Elliott, stage director.

The "Mikado" will be repeated to-night and tomorrow night. Tonight's performance will be in charge of the Knights of Columbus.

CRANDALL'S.

Cecil B. DeMille's

"Old Wives for New"

"Old Wives for New," the first and foremost of Cecil B. DeMille's extraordinary camera studies in marital disturbance and remedial matrimonial experiments, is the major offering of the bill at Crandall's Theater. In this wonderfully mounted, faultlessly directed and flawless acted spectacle, the high points of cinematographic art are brought to the fore in a strikingly effective and eminently artistic photographically, "Old Wives for New" will for long be recognized as a sterling example of the heights to which silent drama may aspire.

Conspicuously cast in the story of a man who made diligent effort to remain constant to a mistakenly wife and to shield his name of an innocent adulteress are Elliott Dexter, Theodore Roberts, Wanda Hawley, Florence Vidor, Sylvia Ashton, Helen Eddy, Gustave von Seyffert, and a host of other stars of the most stellar distinction.

Supplementing the piece de resistance of the bill arranged for the first four days of the week at Crandall's are a variety of shorter camera features and skillfully selected and synchronized orchestra accompaniment.

COLUMBIA.

H. B. Warner in

"The White Dove"

"The White Dove," the Robertson-Cole special, in which H. B. Warner opened a four-day run at Loew's Columbia Sunday, teaches in most convincing fashion that the older a man grows the more inclined he is to excuse the short-comings of humanity, and to look for its good rather than for its bad. This is shown through a typical Mackay's creation, one of whom is a man of sixty or more, and the other his son of half his age.

Mr. Warner is strongly supported by a cast that includes Virginia Lee Corbin, Claire Adams, James O. Barrow and other stars.

The added program attractions complete an attractive bill.

GAYETY.

Season Closes With

"The Sporting Widows"

"The Gayety is closing a successful season this week in a blaze of glory. The attraction is "The Sporting Widows," an organization that has achieved much fame in burlesque annals. "There was a Fool" is the title of entertainment, which is in two acts, and which revolves around the adventures of two men to locate the mythical "fountain of youth." It gives ample opportunity for the introduction of the most effective sort, coupled with tuneful music and glittering ensembles.

The comedy situations are capably handled by Al K. Hall and Charles Mack, while June LeVeay, Hazel Hargis, Ethel Norton, Edward Aiken and George West display talent in their respective roles.

CHESAPEAKE BEACH.

An immense crowd was drawn to Chesapeake Beach, the bay resort, by the beautiful summer weather yesterday. Extra trains had to be operated. The numerous amusements, all built over the water, were running full blast. The 3,000-foot boardwalk was gay with merry pleasure-seekers.

Hundreds enjoyed a day's outing in the shady picnic grounds overlooking the bay, which is twenty miles wide at this point. Bert Saulsman, the half-breed, trained his eight demon musicians and furnished wild syncopation for free dancing on the over-the-bay dancing pavilion. Fine fishing attracted hundreds to the half-breed's bait house, cafe, and luncheon were crowded all day long.

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GARRICK.

"Pollyanna" Serves to

Introduce New Legende.

The Garrick Players in "Pollyanna," by Catherine Chisholm Cushing, from Eleanor Porter's well-known novel.

THE CAST:

Mrs. Carberry.....Maude Howe Smith
Mrs. Gregg.....Edith Walker
Miss Carroll.....Miss Goodhue
Miss Pendleton.....Virginia Allen
Dr. Chilton.....Edward Mackay
Pollyanna Whitaker.....The Glad Girl
Jimmie Bean.....Amy Leach Deane
John Pendleton.....Beret Butterfield
John Roche.....Edward Mackay
Bleeker.....John O. Hewitt
Jimmie Bean (Some Years Later).....John Roche

Pollyanna is a delightful sermon on optimism, poignantly written and most charmingly interpreted by a Garrick cast that seems particularly well balanced. It is the late Eleanor Porter's successful contribution to the Cinderella school of dramaturgy, and a rival to that Edward Childs Caperton's production, "The Cinderella Man," offered by the Bell histrionic crew last season.

But it is the kind of thing that appeals to your sympathetic sensitiveness. And is a positive panacea to disgruntledness, financial or constitutional. Quite the kind of a mixture you may feel certain will lift you from the "slough of despond," and as sweetheart at the end of the ray and contentment—"in short—make you glad."

Amy Leach Deane as the "Glad Girl," gives to the role a vivacity, a pathos, a kindness that proves her a first-class person of the theater. Being a schooled actress is quite something. But Miss Deane is doubly gifted: She is decidedly satisfying to look at. Her personality radiates the joy she labors to dispense to others, and the appreciation of last night's audience made her Washington debut "a thing of joy" (apologies to Keats). However, her real "debut" was made at the matinee performance.

The story is so well-known it needs no re-telling here. How the little girl from the mission converted her subjects by giving them the "happi-ness" cure and found a home and a sweetheart in the end of the rain-bow, is nothing short of a popular epic by this time. "Pollyanna" might be called a philosophy just as "Waltman" is labeled a habit.

Supporting Miss Dennis are Anne Morrison, whose Auto Polly demonstrated once again this young woman's capability; Edward Mackay, as Dr. Chilton, not so medicinal a creation, but magnetic and touched with typical Mackay's charm; and a delightful doing John Pendleton, formerly, Jack Norwood, and at times facetiously; Ingham Mack playing the "kid" from the orphanage, Jimmie Bean, with characteristic adolescence; John Roche, the grown-up Jimmie, with zest and romance, and Edith Walker as Mrs. Gregg—a veritable sponge when it comes to absorbing scandal.

Roles especially well done are the Mrs. Carmody of Maude Howe Smith, and the Miss Carroll of Miss Goodhue. Each injects an amusing touch of rural life, so much so that they seem as though they had just stepped from the pages of a novel in a district. Gossip village antiquaries are always funny—these two are refreshingly so. Virginia Allen weakens her delineation of the maid, Nancy, by over-acting. John Hewes wears his role of a make-up incident, but the usual stage type.

"Sodom" and "Gomorrah"—Pollyanna's cat and dog—might be included in the properties, but they figure in the action enough to warrant casting them.

Scenically—the production is excellent. Garrick precision as to detail gives the play a completeness seldom found in stock.

If you want to forget all about proffering. Presidential possibilities, the league of nations, Nicky Armatini, your wife's plans for the summer, and the overall craze, see "Pollyanna" and be glad.

METROPOLITAN.

Bert Lytell in

"Alias Jimmy Valentine"

"Alias Jimmy Valentine," the romantic melodrama upon which the fame of Paul Armstrong as a playwright principally rests, was presented for the first time in Washington in elaborated photoplay form at Crandall's Metropolitan Theater Sunday, and Bert Lytell pictured in the role of the gentleman safecracker whose cleverness outwitted a nation's police and whose genuine reformation won the love of a banker's daughter.

Under the able direction of Rollin Bond, "The Washingtonians," an organization of local singers, presented Gilbert and Sullivan's "The Mikado" at Poli's last night, the performance being the first of a week's series for the benefit of the Salvation Army.

The cast was the same as that in the original production early in April, including John T. Elliott as "Ko-Ko," T. Brooke Amlis, Jr., as "Poo-Bah," Charles Moore as "The Mikado," M. H. Stevens as "Nanki-Poo," Frederic Miller as "Fish-Tush," Elaine Schering as "Katisha," Florence Walker as "Pitti-Sing," Estelle Murray as "Yum-Yum," and Genevieve F. Bond, as "Peep-Bo."

Young women, members of the Junior League, sold candy and souvenir programs. The house service fund appeal is under the direction of William B. Westlake, chairman; Mrs. Mark A. Woodell, executive secretary, and L. K. Holland, assistant executive secretary. Miss Katherine Robinson was in charge of the work of the league.

During the intermission Mr. Westlake presented the aims of the Salvation Army in this city and stated that the \$25,000 required for maintenance work had been successfully raised, but that there still remained the sum of \$50,000 to be secured for the building fund. This money will be used in converting the old Navy Building at Eighth and E. streets into an emergency home for girls.

Odell Whipple was the manager of the show and John T. Elliott, stage director.

The "Mikado" will be repeated to-night and tomorrow night. Tonight's performance will be in charge of the Knights of Columbus.

CRANDALL'S.

Cecil B. DeMille's

"Old Wives for New"

"Old Wives for New," the first and foremost of Cecil B. DeMille's extraordinary camera studies in marital disturbance and remedial matrimonial experiments, is the major offering of the bill at Crandall's Theater. In this wonderfully mounted, faultlessly directed and flawless acted spectacle, the high points of cinematographic art are brought to the fore in a strikingly effective and eminently artistic photographically, "Old Wives for New" will for long be recognized as a sterling example of the heights to which silent drama may aspire.

Conspicuously cast in the story of a man who made diligent effort to remain constant to a mistakenly wife and to shield his name of an innocent adulteress are Elliott Dexter, Theodore Roberts, Wanda Hawley, Florence Vidor, Sylvia Ashton, Helen Eddy, Gustave von Seyffert, and a host of other stars of the most stellar distinction.

Supplementing the piece de resistance of the bill arranged for the first four days of the week at Crandall's are a variety of shorter camera features and skillfully selected and synchronized orchestra accompaniment.

COLUMBIA.

H. B. Warner in

"The White Dove"

"The White Dove," the Robertson-Cole special, in which H. B. Warner opened a four-day run at Loew's Columbia Sunday, teaches in most convincing fashion that the older a man grows the more inclined he is to excuse the short-comings of humanity, and to look for its good rather than for its bad. This is shown through a typical Mackay's creation, one of whom is a man of sixty or more, and the other his son of half his age.

Mr. Warner is strongly supported by a cast that includes Virginia Lee Corbin, Claire Adams, James O. Barrow and other stars.

The added program attractions complete an attractive bill.

GAYETY.

Season Closes With

"The Sporting Widows"

"The Gayety is closing a successful season this week in a blaze of glory. The attraction is "The Sporting Widows," an organization that has achieved much fame in burlesque annals. "There was a Fool" is the title of entertainment, which is in two acts, and which revolves around the adventures of two men to locate the mythical "fountain of youth." It gives ample opportunity for the introduction of the most effective sort, coupled with tuneful music and glittering ensembles.

The comedy situations are capably handled by Al K. Hall and Charles Mack, while June LeVeay, Hazel Hargis, Ethel Norton, Edward Aiken and George West display talent in their respective roles.

CHESAPEAKE BEACH.

An immense crowd was drawn to Chesapeake Beach, the bay resort, by the beautiful summer weather yesterday. Extra trains had to be operated. The numerous amusements, all built over the water, were running full blast. The 3,000-foot boardwalk was gay with merry pleasure-seekers.

Hundreds enjoyed a day's outing in the shady picnic grounds overlooking the bay, which is twenty miles wide at this point. Bert Saulsman, the half-breed, trained his eight demon musicians and furnished wild syncopation for free dancing on the over-the-bay dancing pavilion. Fine fishing attracted hundreds to the half-breed's bait house, cafe, and luncheon were crowded all day long.

POL'S.

People's Opera Society

Presents "The Mikado"

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The cast was the same as that in the original production early in April, including John T. Elliott as "Ko-Ko," T. Brooke Amlis, Jr., as "Poo-Bah," Charles Moore as "The Mikado," M. H. Stevens as "Nanki-Poo," Frederic Miller as "Fish-Tush," Elaine Schering as "Katisha," Florence Walker as "Pitti-Sing," Estelle Murray as "Yum-Yum," and Genevieve F. Bond, as "Peep-Bo."

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